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BAKER'S DARKEY PLAYS



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EVERYDAY
OCCURRENCES

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BOSTON

Plays for Amateur Theatricals.

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EVERY DAY OCCURRENCES

A Finale to the "First Part" of a Negro
Minstrel Entertainment

AS PRESENTED BY SCHOOLCRAFT AND COES

EDITED BY
GEORGE H. COES

BOSTON

Walter H. Baker & Co.

1893



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CHARACTERS.

GEORGE, *as Interlocutor.*

TAMBO.

BONES.

Chorus by the Circle.



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EVERY DAY OCCURRENCES.

SCENE. — *Stage set for "first part."* Circle seated. TAMBO
sings.

Attention pay to what I say
About things that happen every day;
Both morn and night there's such a sight,
It's bound to make us all feel gay.
Hustling, bustling through the streets,
Treading on each other's toes;
Howling, growling, as they meet,
No matter whether friends or foes.

(Last four lines repeated as chorus.)

(After chorus, TAMBO jumps up, holding his foot.)

TAMBO. Oh, my corns !!

GEORGE. Excuse me, sir.

TAMBO. Why don't you look where you're going?

GEORGE. I was not aware that any one was near me.

TAMBO. If I had such big feet as you, I'd walk on back streets.

GEORGE. I beg ten thousand pardons, sir. I did not mean to do it.

TAMBO. Well, don't you never do that again. If you do, I'll —

GEORGE. What if I do?

TAMBO. Well, tread a little easier next time, that's all.

GEORGE (to BONES). I never saw such clumsy men in all my life.

BONES. I never saw such homely women.

GEORGE. Your feet are large enough to tread tobacco with.

BONES. And your dress is long enough to sweep it up.

GEORGE. I want you to understand, sir, that I am a lady.

BONES. Who told you so?

GEORGE. I'll call the police, you saucy wretch !

BONES. If you do, I'll have you arrested.

GEORGE. For what ?

BONES. For not taking in your sign.

GEORGE. What sign?

BONES. Look out for paint. *(All laugh.)*

GEORGE. That's not the way to address a lady. Don't you know that woman is man's truest and best friend, his consoler in the hour of trouble and sorrow, and when on a bed of sickness, there you'll always find her at your bedside.

BONES. Yes; looking for letters in your pockets.

GEORGE. Oh, woman, woman, what would we be without you?

BONES. About twenty-five hundred dollars a year in pocket.

(Sings). Now stocks have fell, so they tell;
 When you go in a broker's shop
 They look so cunning, you think they're funn
 When down your money you do drop.
 They say go in, don't be afraid,
 'Twill be up ten per cent to-morrow;
 And when your money you have paid,
 Why, you're dead broke — and go home in sorrow.

(Chorus as before.)

TAMBO. Mr. Money penny, how is (*any local active stock*) to-day?

GEORGE. Fluctuating.

TAMBO. What can you let me have one thousand shares for?

GEORGE. For five and a half.

TAMBO. Send it down to my office, P. D. Q.

BONES. What can you let me have two thousand shares for?

GEORGE. Well, as it's ten minutes later, you can have it for seven and a half.

BONES. Well, send it down to my office, and I'll give you a check on the (*local*) bank.

TAMBO. How's Water Power?

GEORGE. Very wet!

TAMBO. Give me a couple of gallons.

GEORGE. We don't sell Water Power by the gallon.

TAMBO. How do you sell it?

GEORGE. Why, by stocks and shares.

BONES. How's copper?

GEORGE. Very heavy.

BONES. Send me down a couple of ounces.

GEORGE. We don't sell copper by the ounce.

BONES. How do you sell it?

GEORGE. To make money with, of course. (*All laugh.*)

TAMBO. George, now, I think real estate is a safer investment than railroad bonds.

GEORGE. Why so?

TAMBO (*very dignified*). For instance, you put your money in land, lumber, bricks, and mortar, then move in your family, and send over to the old country for all your relations. Bring them here; then you have something to fall back on. Whereas, in the second place, firstly, on the other hand, you put your money in railroad bonds, you take your father and your mother, your sister

and your brother, and jump aboard the cars, and they run off the track. Kill you and all your relations; then where are you? That's what I want to know.

GEORGE. Ah! but, on the other hand, if real estate has an upward tendency, and the money market becomes overstocked with gold, then railroad bonds will have a downward tendency, which would soon impoverish its creditors and denounce the directors. Yea, in fact, would fairly impeach its own president.

BONES (*whistles*). There goes Webster's Dictionary all to pieces.

GEORGE. Yes, Bones; but it's all grammar.

TAMBO (*sings*).

If at a theatre you're a spectator,
Listening to a sublime play,
You admire it much, for the play is such
You're satisfied when you go away.
Then home you go unto your bed:
You wake up with a frightful dream,
For Hamlet's ghost is at your head,
And Macbeth by your side doth gleam.

(*Chorus as before.*)

TAMBO. George, I was an actor once.

GEORGE. What did you ever enact?

TAMBO. I played Clod Meddlesome with Pauline Dish-of-Apples, in the play of "Lady-in-the-Lion's-Den."

GEORGE. No; you mean Claude Melnotte in the beautiful play of the "Lady of Lyons." The female was Pauline Deshapelles.

TAMBO. George, do you know why they called her Pauline?

GEORGE. No; why?

TAMBO. 'Cause she had such a lean paw — Paw-lean.

BONES. I was an actor once, too.

GEORGE. What did you ever play?

BONES. I played the skull in "Hamlet," and the hump on Richard's back. And I played one of the "Forty Thieves."

TAMBO. Yes, and got five years in (*local prison*) for playing it.

GEORGE. Nonsense! Didst know that I have been an actor?

BONES. Who told you so?

GEORGE. I played Claude Melnotte, and was called out three times.

BONES. Yes; once by the sheriff, once by de washerwoman, and once by your landlady for board.

GEORGE. No, by an admiring audience. I made a big hit, especially when I came to that scene where Claude pictures to Pauline his home on the Lake of Como.

TAMBO. George, just give us that scene.

BONES. No; give us a scene where we eat.

TAMBO. Yes; two pig's feet and a slam handwich.

GEORGE. No; that will cost too much for props. Wouldst like to hear that speech?

OMNES. Yes; go it.

GEORGE. Listen:

'Twas in a deep vale, shut out by old pine treeses,
 Where the parfumigated smell am wafted on the breezes (*bus. of smelling*),
 Where persimmons sweet and sweet potato grows,
 And the perfume of sunflower salutes the nose,
 In a little hut, made out of logs of pine,
 All covered over with morning-glory vine,
 There, love, we'd sit and often wonder
 If anything could tear asunder
 Two loving hearts like ours.
 We'd know no friends save those that had the dollars,
 That wore the biggest kind of big shirt collars;
 We'd read no books, but always take the papers
 That told of darkies cutting capers;
 And when at night it darkly got,
 We'd illuminate de hut wid de old pine knot,
 Breathe sighs of love to the stars and moon,
 While feasting on supper made of roasted coon.
 And should you pass the still house on the green,
 You'd delight in perfume of whiskey made from the best benzine;
 But should you seek my home across the seas,
 There you'd be troubled much by fleas.
 They nip so hard, and do so tease,
 You scarce can get a moment's ease.
 To kill them I've found out de trick: —
 First get a candle, and then a candlestick;
 Place their heads close to de wick,
 And jam der eyes out wid a brick.
 After you have done all that,
 Put them in the boiling fat;
 And when the fat has cooked their head —

BONES and TAMBO. Blow out the light and go to bed:

(*Chorus as before, while symphony is being played; at close all exclaim together.*)

BONES (*with fish-horn*). Fresh fish! etc.

TAMBO. Glass put in!

GEORGE. Wash-tubs to mend!

TENOR. Rags, bottles, rags!

TENOR. Right this way to (*local*) Hotel!

BASS. Charcoal!

(*All together until*)

CURTAIN.

Baker's Monthly Bulletin.

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Baker's Monthly Bulletin.

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